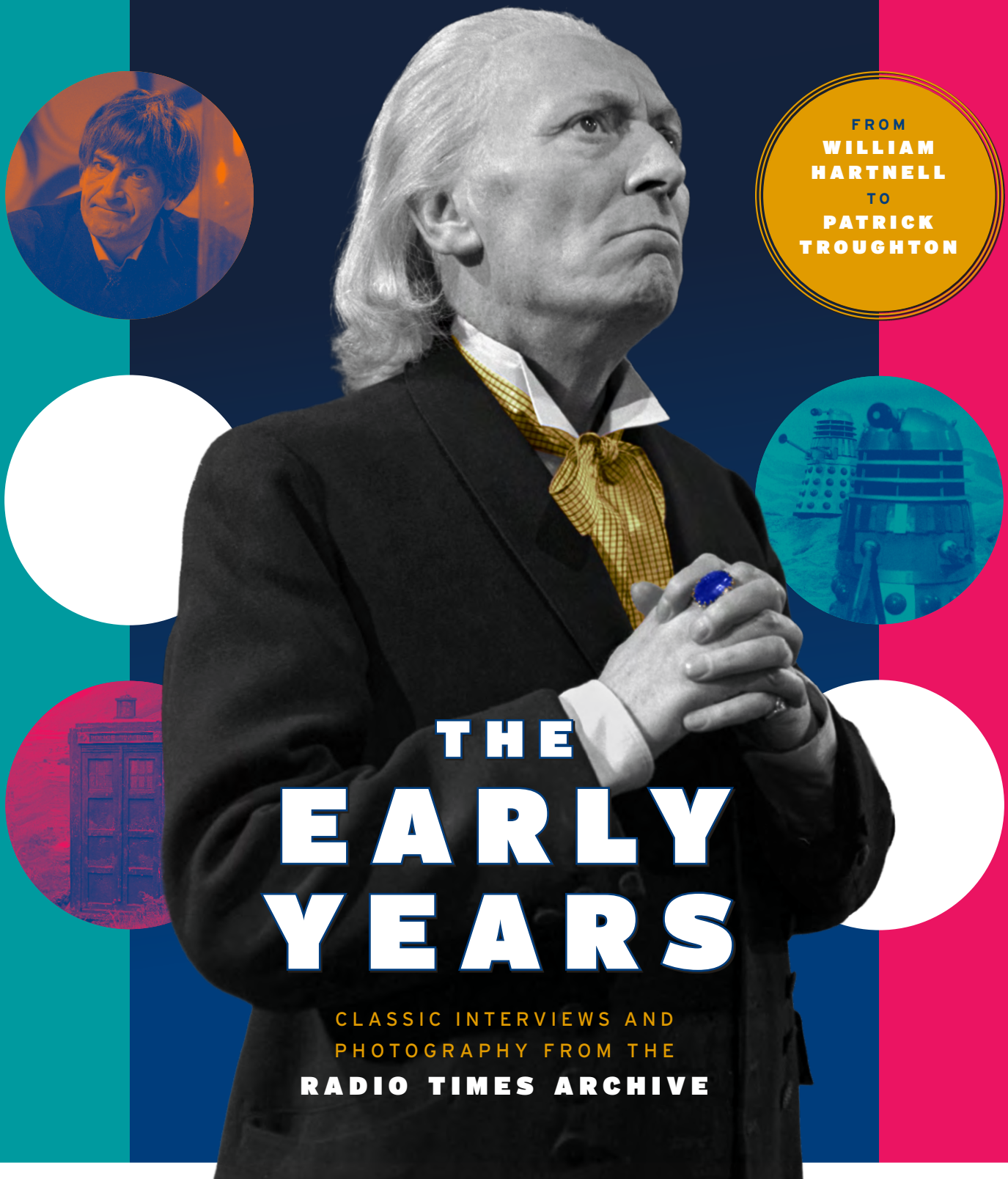
Radio Times

DOCTOR WHO

INSIDERS

FROM WILLIAM HARTNELL TO PATRICK TROUGHTON



THE EARLY YEARS

CLASSIC INTERVIEWS AND PHOTOGRAPHY FROM THE RADIO TIMES ARCHIVE

RadioTimes

DOCTOR WHO

INSIDERS

THE EARLY YEARS

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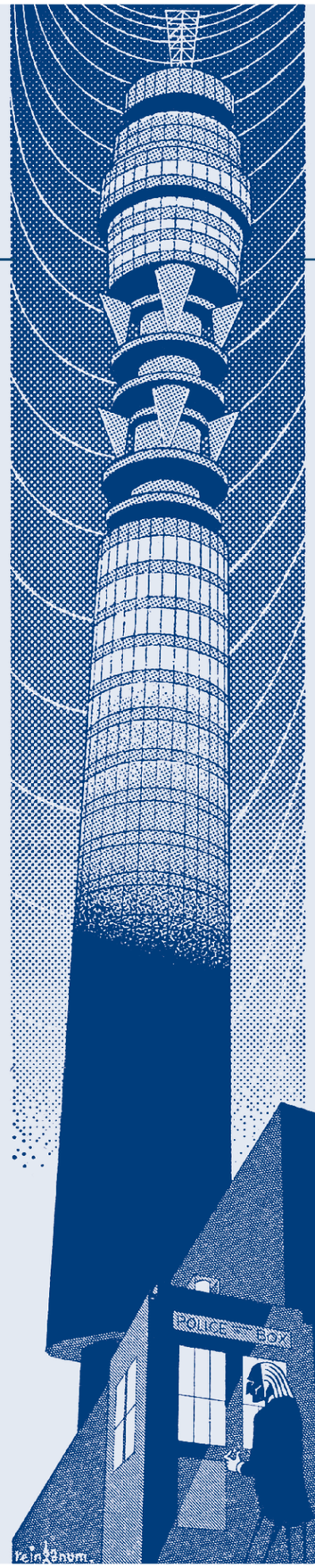
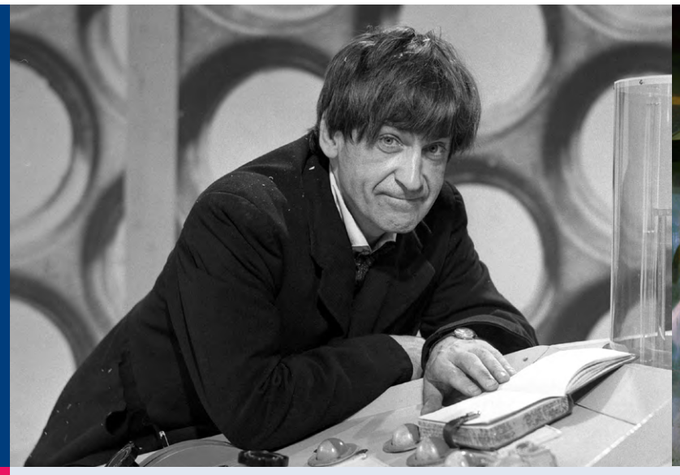
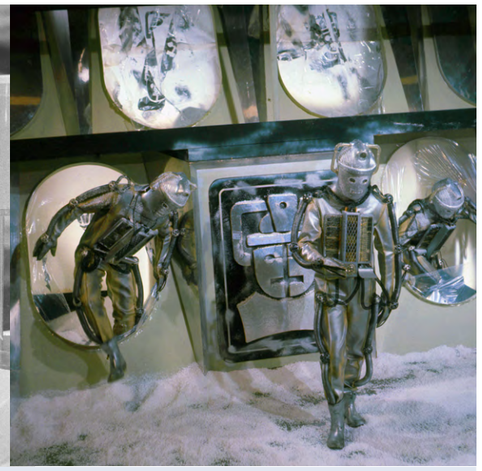


▶ An evocative illustration by Victor Reinganum, previewing 1966's *The War Machines*





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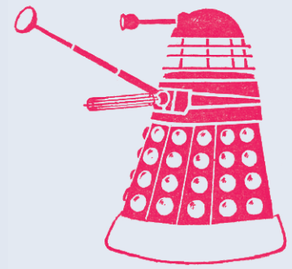


THE JOURNEY BEGINS

Longtime *RT* staff photographer **Don Smith** shot images for *Doctor Who*'s entire classic era, beginning with the very first photoshoot in September 1963. **Patrick Mulkern** spoke to him for the show's 50th anniversary

▲ Jacqueline Hill and William Russell as school teachers Barbara Wright and Ian Chesterton, with Carole Ann Ford as their mysterious pupil Susan Foreman. *Doctor Who* had not yet begun recording, so the portraits were shot on an improvised set. "I remember it well," says Don. "I took them in the photographic studio in the basement at Television Centre, which was just a large room – most uninspiring. We had bits of furniture in the waiting room, and it was just a matter of dragging anything in."

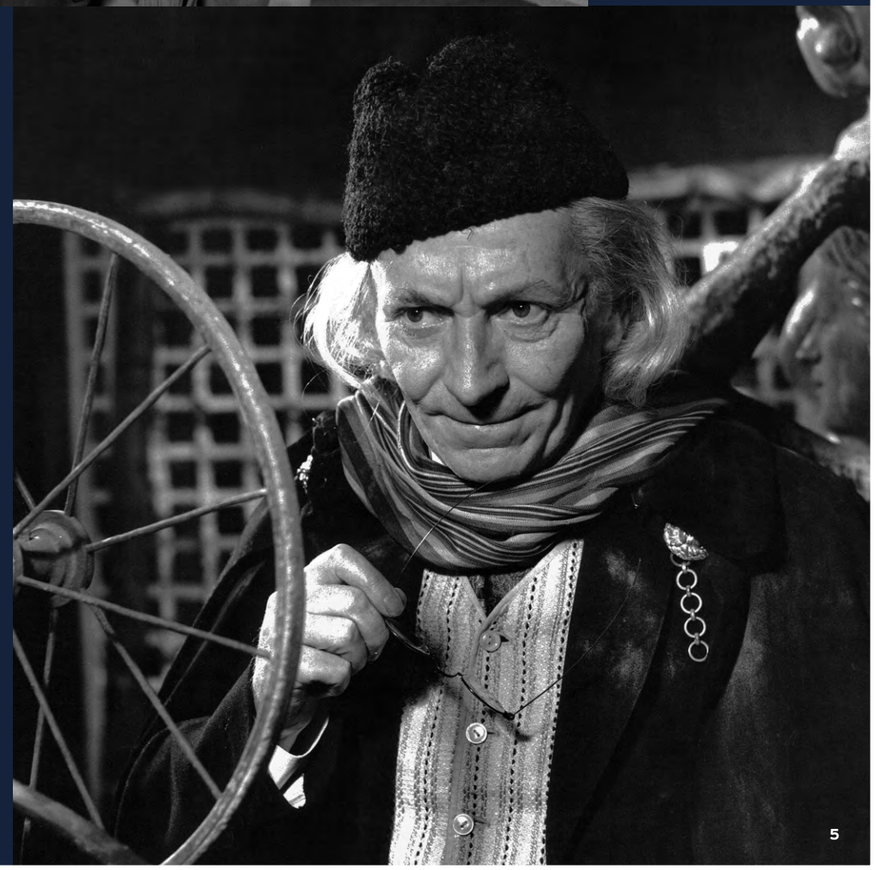
HISTORY LESSONS

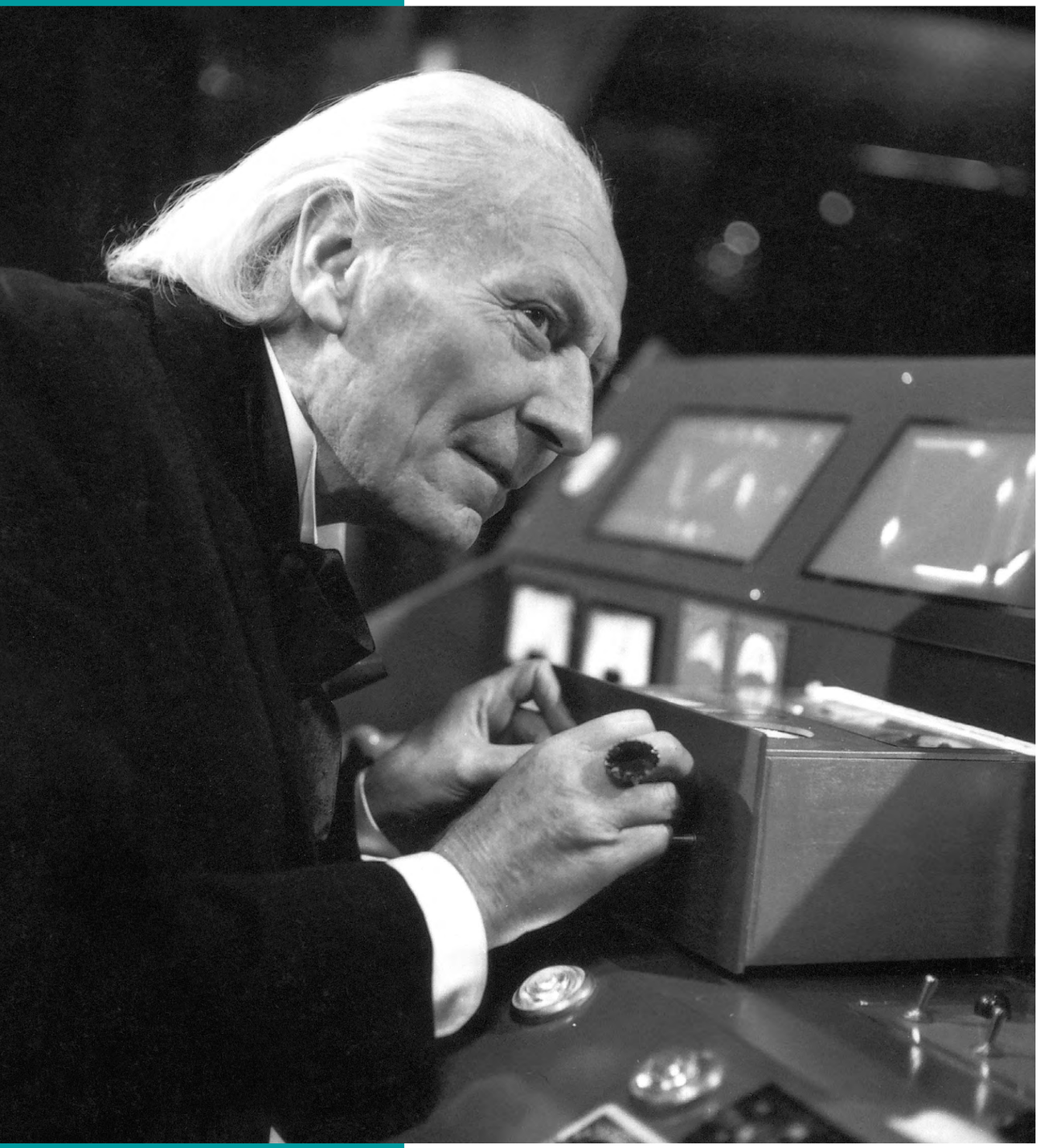
Jacqueline Hill was the first *Doctor Who* cast member to speak to *RT*, interviewed in May 1964. She explained that she approached the show as a serious drama. "I don't regard it as fantasy. The notion of how the travellers reach their destinations may be fantastic, but when they get there, they're involved in reality."

While Jacqueline and her husband, director/producer Alvin Rakoff, were yet to have children, she paid attention to the show's young audience. "Our best friends have two children and one of them is usually ready to tell me when I have gone wrong."

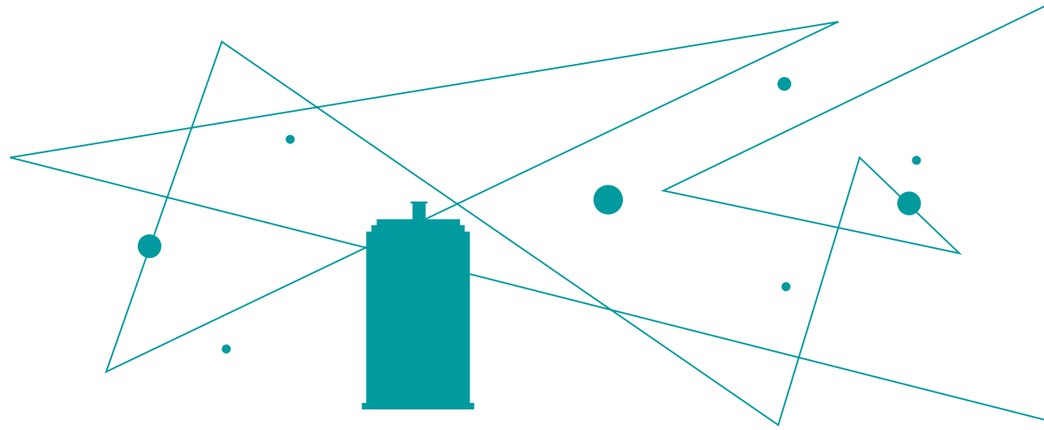
▲ A character portrait of Jacqueline Hill as Barbara. "There was nothing jokey. No big arguments," says Don. "You've got to try to put across in a limited number of pictures whether William Russell and Jacqueline Hill were lovers or not. What was their relationship with the strange William Hartnell character?"

▶ William Hartnell as the mysterious Doctor. The actor had had a reputation for being crabby but Don recalls, "In the period he was Doctor Who, I had quite a lot to do with him. I always found him OK. He was never tetchy with me. I would always say to him, 'Please may I take a picture of you doing this or that?' and I don't ever remember him saying no."





▲ William Hartnell in studio at BBC TV Centre for *The Daleks' Master Plan* in November 1965



THE DOCTOR'S WIFE

William Hartnell's widow **Heather Hartnell** spoke to **Gay Search** to discuss her husband's legacy for *Doctor Who*'s 20th-anniversary celebrations in 1983

PUBLISHED **1983**

WILLIAM HARTNELL, THE original Doctor, loved every minute of the three years he played the part, according to his widow, Heather.

"Normally, in a long run like that, you'd get bored, but with *Doctor Who*, there was a different setting every few weeks, different companions, different adversaries, and Bill was still as enthusiastic about it at the end as he had been at the beginning!"

He was delighted to be offered the part. "For over 20 years, Bill had been the tough guy of British films, playing the barking Army sergeants, policemen, prison officers, crooks, and he wanted to break away. As far as he was concerned, *Doctor Who* was absolutely perfect, but when it was announced in the press that he was going to do it, we were inundated with phone calls from friends, saying 'A children's series? You must be mad!' But Bill was convinced right from the start that it was something very special – magical even – and said he was sure it would run for five years. He was laughed at and mocked because of it, but he remained convinced, and, of course, as everyone now knows, time has proved him more than right!"

The character of William Hartnell's Doctor was clearly established right away, in the very first episode. "He was an irascible, snappy old man, and when two of his granddaughter's teachers followed her home and invaded his Tardis, he was absolutely furious, and whisked them off with him in a fit of pique. That set the pattern – a brilliant, eccentric old man who had no patience at all with us common mortals."

But irascible or not, children loved him and from the very beginning, wherever he went, he found himself surrounded by them.

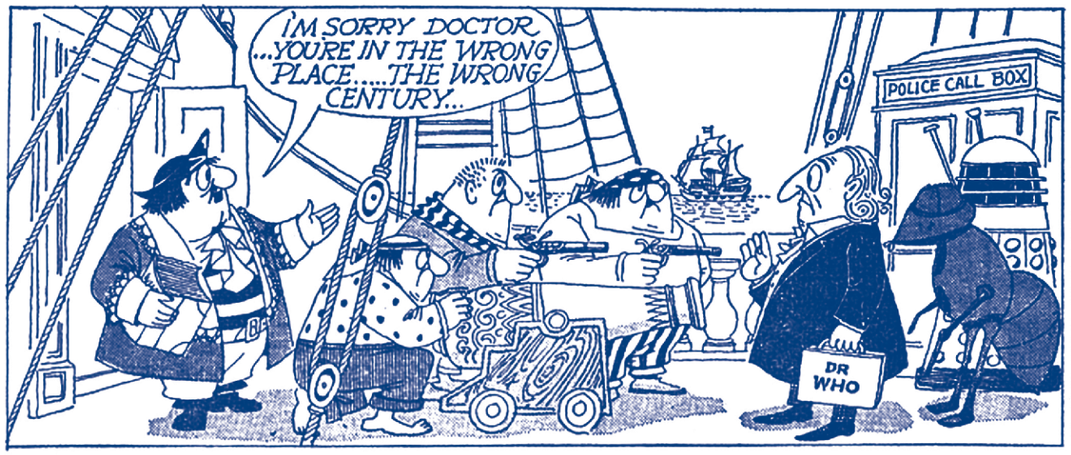
"He used to come home from London by train and I used to meet him at the station. By the time we'd walked the short distance down the road ▶

▼ The *RT* programme billing for *Doctor Who*'s debut in 1963

NOVEMBER 23

5.15
DR. WHO
An adventure in space and time
with
WILLIAM HARTNELL
as Dr. Who
WILLIAM RUSSELL
as Ian Chesterton
JACQUELINE HILL
as Barbara Wright
and
CAROLE ANN FORD
as Susan Foreman
An Unearthly Child
by ANTHONY COBURN
Title music by RON GRAINER and the BBC Radiophonic Workshop
Incidental music by NORMAN KAY
Story editor, David Whitaker
Designer, Peter Brachacki
Associate producer, Mervyn Pinfield
Producer, VERITY LAMBERT
Directed by WARIS HUSSEIN
See page 7

▼ Doctor Who? William Hartnell's Doctor makes an appearance in *RT*'s *Captain Pugwash* comic drawn by John Ryan in 1965



"BILL WAS CONVINCED DOCTOR WHO WAS SOMETHING SPECIAL"

◀ to where I'd parked the car, he always had a tail of children following him, just like the Pied Piper. And the questions they used to ask! He would get letters from teenage boys who obviously took the Tardis as something real and wanted to know all about the fourth dimension. Of course, Bill didn't have a clue how to go about answering them."

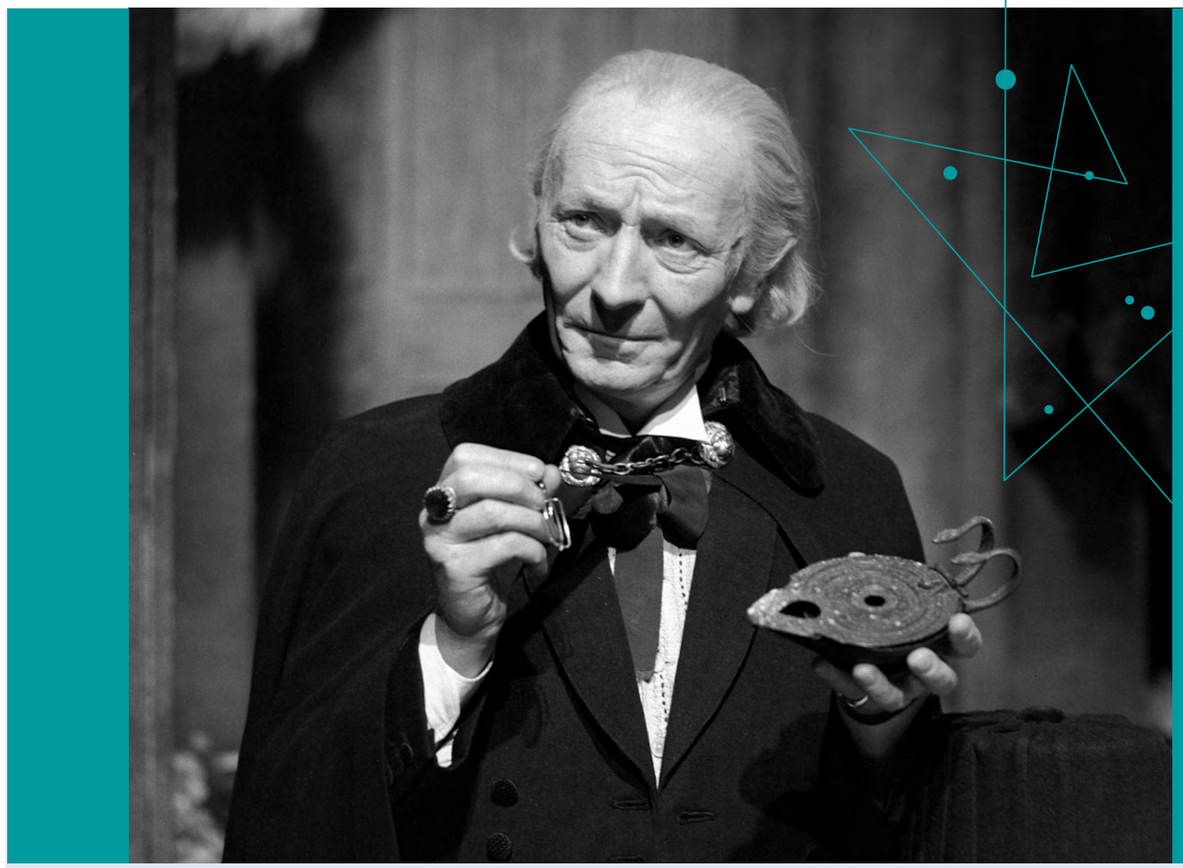
▼ Fab gear for Ian and the Doctor in *The Web Planet* (1965)

Like everyone else, William Hartnell was taken completely by surprise at how popular the Daleks, who appeared in the second adventure, turned out to be. "Even our own grandson, who was about six at the time, wasn't immune. He used to go round poking people with an outstretched arm, saying '*Ex-ter-min-ate*'!"

When ill health forced William Hartnell to leave the programme in 1966 he was, Heather says, "heartbroken because he loved it so much. The one consolation was that Patrick Troughton had taken his place. He had known Pat's work for years, and was sure that the Doctor would be in safe hands."

Heather Hartnell has liked all her late husband's successors as the Doctor, though she admits to having a particularly soft spot for Peter Davison. "When I first saw him on television in *All Creatures Great and Small*, he reminded me of Bill at 20 when I first met him, and when I finally met Peter at the BBC *Doctor Who* celebration at Longleat last Easter, it confirmed that impression."

Longleat was an astonishing experience for Heather. "People were queuing up for my autograph, several women from Australia and America wrang my hand and one even asked if she could kiss me as the widow of the first Doctor! I have been to a couple of the *Doctor Who* Appreciation Society's conventions and thoroughly enjoyed myself. They're so kind and attentive to me, and so knowledgeable and enthusiastic about the programme that I know Bill would have been very, very proud."



STARTER FOR 10

William Hartnell reflected on *Doctor Who* as it celebrated a decade on television

PUBLISHED **1973**

William Hartnell says that, for him, *Dr Who* really was just what the doctor ordered. For years he'd been playing what he calls "a bunch of crooks, sergeants, prison warders and detectives", and suddenly here was what he saw as "an eccentric old grandfather-cum-professor" to transport him to a very different acting realm.

"It was like manna from heaven getting right away from all that. It may look like hindsight now, but I knew – I just knew – that *Dr Who* was going to be an enormous success," he says. "Don't ask me how. Not everybody thought as I did. I was laughed at and mocked a good deal for my initial faith in the series. But I believed in it. I remember telling producer Verity Lambert right at the start: 'This is going to run for five years.' And now it's ten years old."

It was Miss Lambert who spotted Bill Hartnell for the role. She'd seen his performance as the seedy old Rugby League talent-scout in the film *This Sporting Life*, and immediately thought of him for the Doctor. His three years as Dr Who were, he says, as tough as any rep tour. "We did it 48 weeks a year in those days." But he loved it and immersed himself in the part. "The original Doctor was pigheaded and irascible, certainly, but there was also an element of magic in him – and that was what I tried to bring out.

"*Dr Who* is certainly a test for any actor. Animals and children are renowned scene-stealers and we had both – plus an assortment of monsters that became popular in their own right. Look at the Daleks. They started in the second series and were an immediate success."

The *Dr Who* moment he remembers best didn't take place in the studio. He'd been asked to open a local fête, so he dressed in his *Dr Who* clothes and turned up in an old limousine owned by a friend. "I'll never forget the moment we arrived," he says. "The children just converged on the car cheering and shouting, their faces all lit up. I knew then just how much *Dr Who* really meant to them." **DAVID GILLARD**; ADDITIONAL MATERIAL BY **MICHAEL WYNN JONES**

▲ The Doctor explores Paris in *The Massacre of St Bartholomew's Eve*, recorded at Riverside in January 1966

▲ A first Doctor listings portrait by Frank Bellamy

IN THE STUDIO

From the Tardis to the barren land of Vortis, backstage glimpses of creating alien worlds in cramped quarters

▲ William Hartnell, Jacqueline Hill, William Russell and Maureen O'Brien as Vicki, in studio for *The Web Planet* at Riverside Studios in January 1965

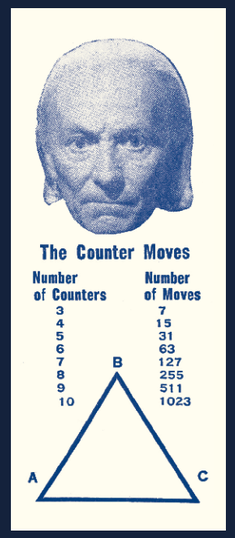
◀ A Dalek ballet surrounds the Tardis in *The Chase*, recorded at Riverside in May 1965

▼ The ant-like Zarbi in *The Web Planet*. Regular monster performer John Scott Martin recalled, "You have to crouch right down in that one. It's made of fibreglass and steel, so it's like stumbling along with a single wardrobe on your back. You can't stand up. I tried. I flicked my tail over the edge of a rostrum I was standing on, overbalanced and landed on my back six feet below, floundering like an overturned beetle. They thought I'd killed myself, but I was quite happy."

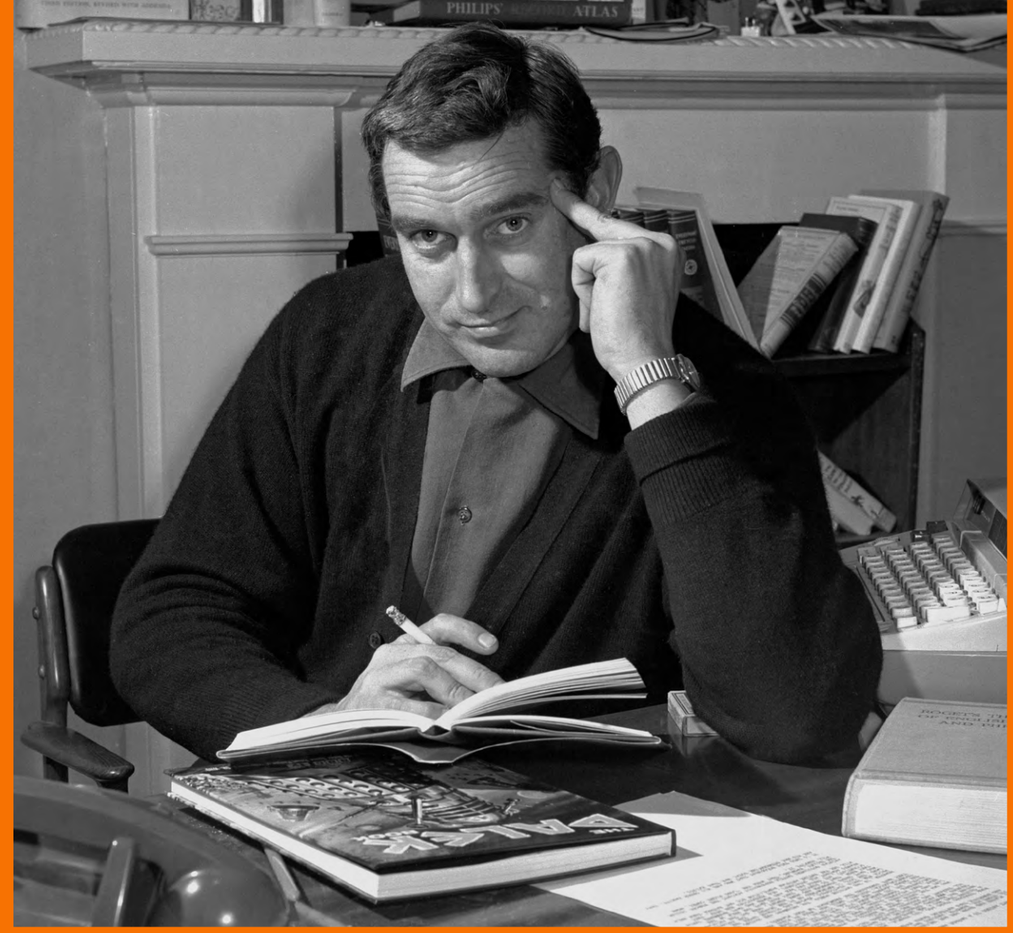
◀ The Doctor and Ian don protective jackets to explore the surface of the planet Vortis

CELESTIAL PLAYTIME

Previewing the story of the god-like trickster, *The Celestial Toymaker*, *RT* gave readers a helpful guide to the puzzle the Doctor needed to solve to win his freedom: "The Trilogic Game is played on a triangular board with three or more counters of different sizes. The object of the game is to move the pile of counters from one corner of the triangle so that they end up in the same piled sequence in one of the other corners – for example, from A to C in our diagram. Only one counter can be moved at a time, a larger counter can never be placed on a smaller one, and the game must be completed within a fixed number of moves (see the list on the right). In the story Dr Who plays with ten counters."



▼ William Hartnell with Michael Gough as the enigmatic Toymaker, recorded at Riverside Studios in March 1966



A DALEK DEBRIEF

Writer Terry Nation reveals how he created his iconic villains

PUBLISHED **1973**

AS TOLD TO **DAVID GILLARD**

The Daleks came into my life in 1963, bringing with them the first taste of fame that Kate, my wife, and I had experienced. I was invited to write the second *Dr Who* serial and, having read the brief, could only predict disaster for the celebrated Doctor. How could this crazy fellow last more than a dozen episodes? I was close to turning down the offer, but then my not very creditable sentiments took over: take the money and fly like a thief.

Given the power of hindsight? I would like to have created a more romantic setting for the birth of the Daleks. Edgar Rice Burroughs did spectacularly well, dreaming up Tarzan whilst lazing in his garden hammock. I had no such rich picture, so I was forced to invent my story afterwards. In a desperate attempt to satisfy persistent journalists, who wanted some profound explanation for my naming the Daleks, I told them that I'd been inspired by the letters on a volume of an encyclopaedia. But the fact is that no encyclopaedia covers those letters DAL–LEK. Anyone checking could have found me out.

My only source of inspiration came from TV – a wholesome case of the medium creating its own new image. I'd been watching a performance by the Georgian State Dancers and they seemed to be gliding across the floor, their feet invisible under long costumes. It was the strangeness of this movement I wanted to recapture in the Daleks: creatures with no apparent motive power.

As for the name, it simply rolled off the typewriter. Once the blueprint for the Daleks – "hideous machine-like creatures... legless... with no human features" – had appeared on page, Ray Cusick, the designer, took over and must take the credit for the Daleks' startling pepper-pot design. It wasn't until I saw them that I realised they were just what I'd had in mind from the start.

▲ Terry Nation photographed in his London office in 1964

▲ Patrick Troughton at the helm of the Tardis for *The Mind Robber*, recorded at BBC TV Centre in June 1968

ALL AT SEA

Patrick Troughton, who has taken over the role of the mysterious Dr Who, talks to **Ernest Thomson**

PUBLISHED **15 DECEMBER 1966**

WHO IS DR WHO? Echo answers "Who" but gets us nowhere. In plain terms the answer is Patrick Troughton, an actor most people think they know, but one with so chameleon-like a range of character portrayals – from Alan Breck in Kidnapped to the pawnbroker in *David Copperfield*, from Paul of Tarsus to the schoolmaster in *Dr Finlay's Casebook* – that there seems only one way to pin him down. You squat behind a TV camera during rehearsal. He knows you are there because, being Dr Who, he knows practically everything. He even waves a welcome, looking like a Beatle reverting to type with his frizzed-up hair and the shard-shaped coat tails flapping as he dances from camera to camera.

"I'm having a whale of a time," he says, when at last the rehearsal breaks and there's a moment for a quiet "natter". Seen in close-up, the pensive, deeply chiselled features are what you expect; the eyes greyish-blue. "At sea," he says, "they're quite blue." And then you realise that Dr Who's journeyings through time and space perfectly express the yearnings of Patrick Troughton.

Five dangerous war years in the Royal Navy's motor gunboats gave him a lasting relish for self-displacement. Loving to flit hither and thither, he is planning to buy a cruiser to explore the Thames.

The new Dr Who is, for him, an uncommonly sympathetic part, giving scope for sly fun and even a bit of clowning if it will fool the enemy and fox his friends. Usually his roles have been harsh and tough. "I've done a lot of swashbuckling in my time – ever since Joy Harington gave me my first real television chance in *Kidnapped*. No, there's been little drawing-room comedy, but I'm ready to play anything. I like dressing up."

Now 46, Patrick Troughton has been an actor since he left Mill Hill School in his teens to train at the Embassy School of Acting under Eileen Thorndike. After the war he joined the Bristol Old Vic, played in London's West End, made films, and served with the BBC Repertory Company. However, he is no fanatic for acting. "I would have been happy as a novelist or schoolteacher. Yes, I'd have liked teaching – children keep one young."

He keeps young and slim without conscious effort, untouched by food and drink fads. He weighs 12 stone. "Since I gave up smoking [tapping his ribs], I've put on a lot of fat here." Maybe the books he reads – philosophy and comparative religion – foster the lean ascetic look. His face spreads into a smile at the thought that, as Dr Who, he can inject some fun into life and entertain the whole family. But under the surface, you feel, he remains as near mystery as Dr Who himself.

HERE BE MONSTERS

Daleks, Cybermen, Yeti, Ice Warriors – familiar monsters guaranteed to chill the blood of anyone over the age of 10. But where do they come from? Who dreams them up? How are they made? How do they work? *RT* sent **Gay Search** to find out

PUBLISHED **18 JANUARY 1968**

LAST WEEK WE saw how the men from Mogul, and the other oil companies, work at drilling for gas in the North Sea – and are finding it. But what they all fail to realise is that they are running an enormous risk. Because the bottom of the North Sea is the home of a very strange creature and the gas being pumped out at high speed is its food. The creature, disturbed and outraged by this human encroachment on its domain, makes its way ashore bent on vengeance.

We are now – if you haven't guessed – in the fantasy world of *Dr Who*, and the creature is yet another monster for the Doctor and his companions to tackle.

In the five years that the series has been running, there have been almost as many monsters as there are dials on the Tardis's instrument panel, and most of them the brain children of the BBC's Wardrobe and Visual Effects Department.

A SEA CREATURE EMERGES

This latest addition to the family – the sea creature [the sentient seaweed from *Fury from the Deep*] – is being dreamed up by Jack Kine and his team in Visual Effects. For once it will not be based on an actor. Jack has found a new substance that fits the bill admirably. "It is hard to describe," he says, "but you know the foam you see collecting on rivers at weirs? Well, imagine that five thousand times bigger."

Jack was experimenting with some a few weeks ago and in a very little time was able to get it to a depth of 30 feet. The creature is a bit like plasma – it starts in bits that gradually come together to form the final undulating beast. "It's about the size of a first division football crowd!" says Jack.

Before the advent of the seaweed creature, the idea was to keep *Dr Who*'s enemies as villainous and as mechanical as possible. Jack's boys look on the Doctor with mixed feelings, because in every story he finished by destroying the evil creatures and often wrecking their city – things that they spent weeks creating. "Ah well," says Jack, philosophically, "I suppose the baddies must always lose."

THE DALEKS

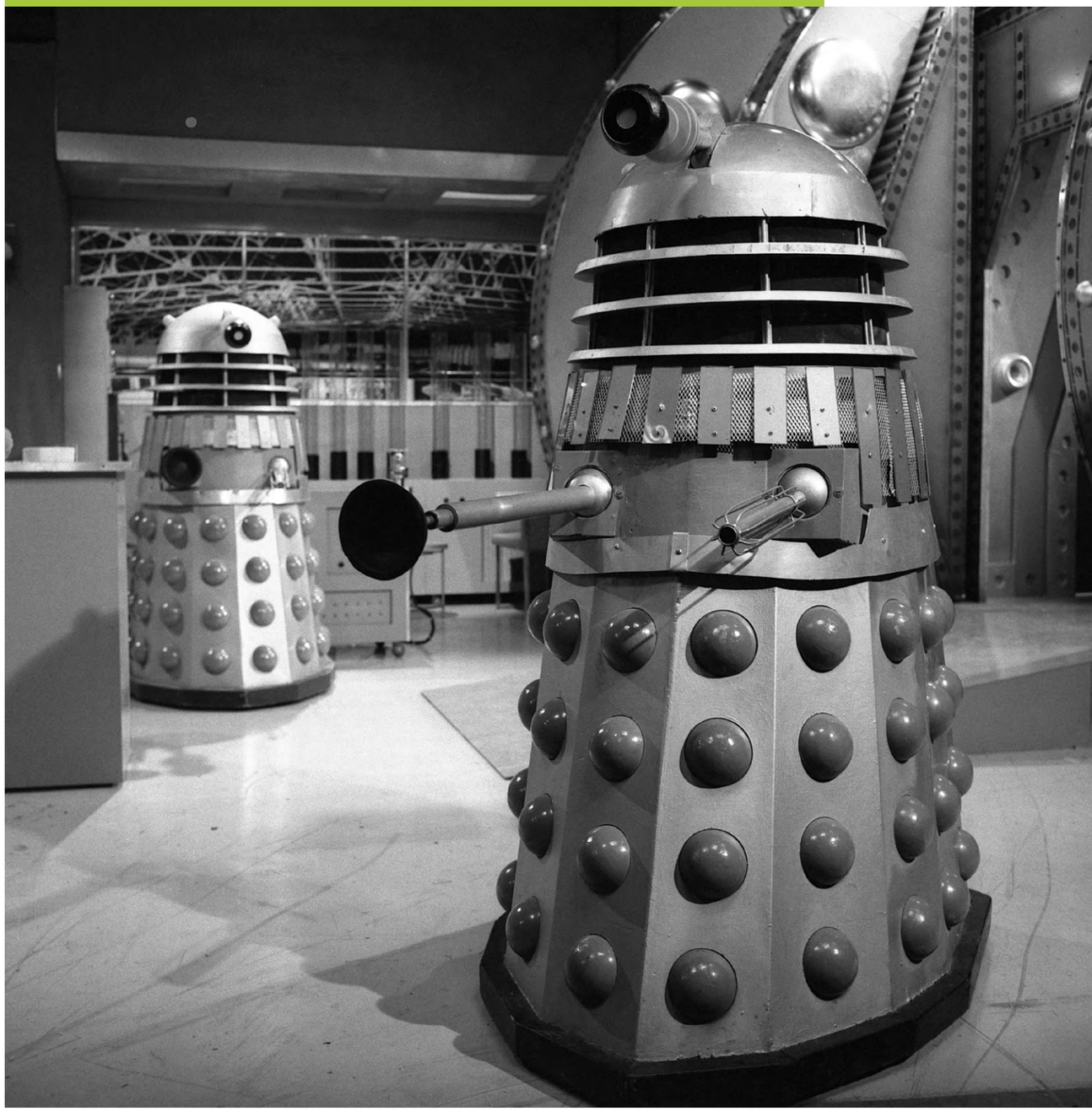
But of all the monsters, none has caught the imagination of children of all ages like the Daleks did. They were based on an idea of Terry Nation's, and within weeks there were little figures shuffling everywhere with outstretched arms saying, "*Ex-ter-min-ate, ex-ter-min-ate*." Jack thinks their popularity is due to the simplicity of their shape. Any child could make himself look like a reasonably good Dalek merely by bending a sheet of cardboard round his body.

And when *Blue Peter* organised a contest last year for children to design their own monster, the Dalek was one of the most obvious influences. But the winners in each group showed a good deal of imagination and originality – the octopus-like creature with hundreds of exploding arms which, incidentally, terrified its four-year-old designer when she saw it made up, the bug-eyed robot with the sonic gun in his chest, and the very sinister hypnotron with a lizard-shaped body and one huge staring blood-shot eye! Visual Effects had just five days to get these creatures made up, but they did it. For once they had to organise only one creature of each sort, whereas they must have made dozens of Daleks in all sorts of sizes and materials.

For the big battle in *War of the Daleks* [*The Evil of the Daleks*] where many Daleks had to be *ex-ter-min-ated*, Visual Effects built some in very lightweight balsa wood that would fragment easily when the explosive inside them went off. The other Daleks, made from aluminium, glass fibre, plywood, cost anything up to £300 each! Daleks' brains, the stuff that came oozing out when their heads were blown off, is a Visual Effects "special": cellulose wallpaper paste mixed with foam rubber chippings and tinted a restful shade of green. This same mixture – minus the foam chippings – was used for the slime of the Macra. ▶

▶ DALEK ON DUTY

"It's a bit like being in a fairground dodgem car," long-time Dalek operator John Scott Martin told *RT* in 1967, "only we propel the things with our feet. We have hand controls to operate the gun, the sucker arm, and the flashing lights and it all goes like clockwork. People think we really are machines; if we start talking normally on the set, they jump out of their skins."



▲ Daleks in all their pomp, captured on set by Don Smith for *The Power of the Daleks* in 1966

▲ Ssssss! An early Ice Warrior looms in 1967. The creatures' headgear was later streamlined from this design

their effect on people are Visual Effects' products too. The way people appear to crumble and distort when the sonic guns are fired at them is all done with mirrors – literally. Highly polished foil is stretched very thinly over a frame, forming a perfect mirror. The camera then focuses on the actors' reflections and when the foil is pushed gently from behind, these distort.

THE YETI

The Yeti were a completely different kettle of fish – or whatever the correct genera. We went with them to the foothills of the Himalayas – well, North Wales actually – to see them filming on location. The Yeti were built on bamboo frames, padded with foam rubber and covered with fur. Their hands and feet were made of moulded rubber, which did not give them a very firm grip on the wet, rather slippery, Welsh mountain.

Yeti, unfortunately, are rather like tortoises or beetles – once they have fallen on their backs, they can't get up again unaided. So once they had fallen over, they just had to lie there while a few mountain sheep looked on in amused detachment, until help arrived. The Yeti did not turn out quite as terrifying as planned. Small children who came to watch the filming thought they were lovely and kept patting them and stroking their fur.

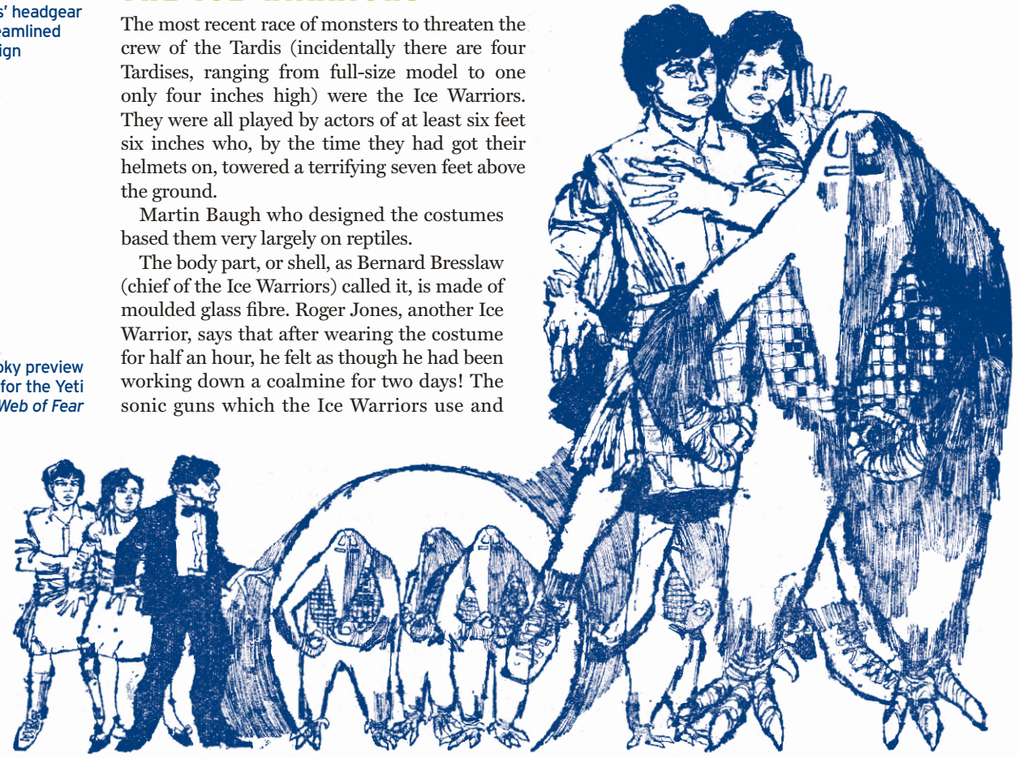
THE ICE WARRIORS

The most recent race of monsters to threaten the crew of the Tardis (incidentally there are four Tardises, ranging from full-size model to one only four inches high) were the Ice Warriors. They were all played by actors of at least six feet six inches who, by the time they had got their helmets on, towered a terrifying seven feet above the ground.

Martin Baugh who designed the costumes based them very largely on reptiles.

The body part, or shell, as Bernard Bresslaw (chief of the Ice Warriors) called it, is made of moulded glass fibre. Roger Jones, another Ice Warrior, says that after wearing the costume for half an hour, he felt as though he had been working down a coalmine for two days! The sonic guns which the Ice Warriors use and

▼ A spooky preview illustration for the Yeti sequel *The Web of Fear*



▲ Brrrrr! A Cyberman emerges from deep freeze in 1967's *The Tomb of the Cybermen*

For their new adventure, *Dr Who and the Web of Fear*, the "Intelligence" – the oozing mass that controlled the Yeti in Tibet – has modified them for their new, very different environment, the London Underground. They will be slimmer to get through the tunnels and will have eyes that light up – to see in the dark.

THE CYBERMEN

If the Yeti were the hairy men of the monster world, then the Cybermen are certainly the smoothest. They are silver all over, smooth silver bodies and heads – all with exterior plumbing. In their last series, they had help in their struggle against the Doctor and his companions in the form of the Cybermats.

These bio-mechanical creatures that homed on people's brainwaves were themselves the brainwave of Michael John Harris, a Visual Effects designer. The head Cybermat had to be radio-controlled, so the body was designed around a radio unit. Of the rest, some were run on electric motors, others were hand-controlled, and others were operated by good old-fashioned string.

RADIOPHONIC WORKSHOP

Most of these monsters have correspondingly weird voices and these, along with the title music, are created by the BBC Radiophonic Workshop.

In the case of the Daleks, the chief voice is Peter Hawkins. His words are fed into a special modulator which produces the familiar harsh jerky sound of the Daleks.

For the Cybermen a different sort of modulator is used to give them tinny voices to match their rather tinny bodies. Apart from the monsters themselves, the Visual Effects Department are kept pretty busy with other things, from instant snow to flashing light sequences on the computers.

Perhaps the most spectacular snow scene of all was the glacier crumbling and melting. Very cleverly done on the model with bicarbonate of soda and steam. *Dr Who* calls for a lot of work with models – lunar landscapes, views of Tibetan monasteries seen from great heights, and erupting volcanoes. But the Visual Effects boys take all this easily in their monstrous stride.

▲ Finger on the pulse. Patrick Troughton's *RT* cover session, shot on the set of *The Ice Warriors* by Don Smith in October 1967

THE COSMIC HOBO

Patrick Troughton spoke to *RT*'s Gay Search on the eve of the show's 20th anniversary

PUBLISHED **1983**

PATRICK TROUGHTON, THE second Doctor, is in no doubt as to why *Doctor Who* has not merely survived, but thrived over the last 20 years. "Together with the Astronomer Royal, I fully believe that there is life all over the universe, and it's man's greatest conceit to imagine not just that we are alone, but that we are the most important form of life there is. We are but one example of an unbelievable amount of life, some more primitive and some more advanced. We can already travel in space, so there is no reason why it shouldn't be possible to travel in time as well. In a sense, we already do – we can see what's happening 12 hours ahead of us on the other side of the world, at the time it's happening, through television and satellites, so it's not inconceivable that more advanced beings could have found ways of travelling backwards and forwards in time.

"To my mind, it's all true, and one reason for the programme's continuing popularity is that it's fascinating to imagine what shape, size, colour and form other civilisations would take. That's why I always liked the stories that took us to other planets, rather than those which kept us here on Earth."

When Patrick took over the role, Sydney Newman, then Head of Drama at the BBC, suggested he play the Doctor as a "cosmic hobo", a sort of space-age Charlie Chaplin, and after exploring a number of other ideas, including a tough, salty Victorian sea captain, that's what they settled on.

"I started off by making him very clownish, and going over the top really, partly to make a very clean break from Bill's Doctor, and partly to say to the audience, 'This is how the Doctor is in this regeneration, so you'd better get used to it!' After that, I did tone him down a bit, but he was always slightly off-beat, what with his recorder and his little jigs, and funny. Frazer Hines [companion Jamie] and I used to put in jokes and quips ourselves. What we did was put in things that we knew the producer wouldn't accept, at the same time as slipping in a few things he wouldn't notice. That way, he'd chuck the more obvious ones, and the more subtle ones stayed in!"

Patrick felt it was very important for the Doctor to be as scared as everyone else of the ▶

▼ A new Doctor and a new era begin on Saturday 5 November 1966

5.50
DR. WHO
An adventure in space and time
starring
PATRICK TROUGHTON
as Dr. Who
with
Bernard Archard, Robert James
Anneke Wills, Michael Craze
☆
The Power of the Daleks
by DAVID WHITAKER
PART 1: Who's the Doctor?—Ben and Polly try to discover the answer.
Cast in order of appearance:
Dr. Who.....PATRICK TROUGHTON
Polly.....ANNEKE WILLS
Ben.....MICHAEL CRAZE
The Examiner.....MARTIN KING
Quinn.....NICHOLAS HAWTREY
Bragen.....BERNARD ARCHARD
Lesterson.....ROBERT JAMES
Janley.....PAMELA ANN DAVY
Hensell.....PETER BATHURST
Title music by RON GRAINER
and the BBC Radiophonic Workshop
Designer, Derek Dodd
Producer, INNES LLOYD
Directed by CHRISTOPHER BARRY
See page 3

◀ monsters he encountered (and the Ice Warriors, Yeti, Macra and Quarks all made their debut during his era), because it would have made them less scary if he'd been casual about them. At the same time, he also knew that small children could be very frightened of some monsters and needed reassurance from the Doctor. "What I tried to do was give the impression that the Doctor was pretty inept sometimes, *and* terrified, but that, underneath, he was at least 10 jumps ahead of the monsters!"

Although Patrick has expressed a fondness for the Yeti, he doesn't really have a favourite monster and thinks it a shame that most of the creatures from alien planets that he encountered were baddies. His three years as the Doctor were, he states categorically, the happiest of his acting career.

"I was extremely lucky in the companions I had. Michael Craze and Anneke Wills were marvellous to me when I started, and working with Frazer, Debbie Watling and then Wendy Padbury was the most enormous fun. We did get quite a reputation for practical jokes – quite deservedly, I have to confess! Someone getting debagged in the Tardis seconds before we had to make our entrance was not uncommon!"

▶ Michael Craze as Ben and Anneke Wills as Polly encounter some comatose foes in *The Power of the Daleks*, Patrick Troughton's first story as the new Doctor. *RT*'s Don Smith took the pictures. "I'd photographed Pat many times before, so *Doctor Who* was kind of a continuation for us," Don recalled. "He was a nice man. Nothing was too much trouble."

"I WOULD LOVE TO PLAY A MONSTER – NO CREDIT IN RADIO TIMES OR ANYTHING LIKE THAT!"

NEXT WEEK *in Radio Times*

1
Dr. Who
AND THE
DALEKS
In the new adventure beginning on Saturday the Doctor comes face to face again with those familiar mechanical monsters—the Daleks
CWB

◀ DOCTOR ON THE DOWN-LOW

A Dalek illustration by Cecil W Bacon trailing the new Doctor's debut. Patrick Troughton was already a well-respected actor on British TV and had featured on the *RT* cover before, but it was decided to keep his "look" as the scruffy new Doctor under wraps, and downplay the show's change of lead actor in favour of the returning baddies. Instead, a montage of Don Smith's Dalek shots adorned the cover, with a small preview feature depicting companions Ben and Polly.

But although he loved playing the Doctor, Patrick felt, after three years, he was running the risk of getting typecast and so left. Since then he's played a wide range of television roles, from the Duke of Norfolk in *The Six Wives of Henry VIII* to the current Granada comedy series, *Foxy Lady*, but when the BBC invited him to appear in the 90-minute special *The Five Doctors*, he accepted like a shot.

"It was sheer bliss, and within minutes of starting rehearsals, it felt as though I'd never been away, only nicer! It would be wonderful if we could all get together for an adventure once a year! Failing that, I would love to play a monster – no credit in the *Radio Times* or anything like that, but it would be marvellous."

DEAR 500-YEAR DIARY

PUBLISHED **31 AUGUST 1967**

In a new adventure the Doctor and his companions face the menace of the terrible Cybermen... Soon after *Tardis* lands, the Doctor sniffs adventure in the air. Precise as ever, he writes his diary...

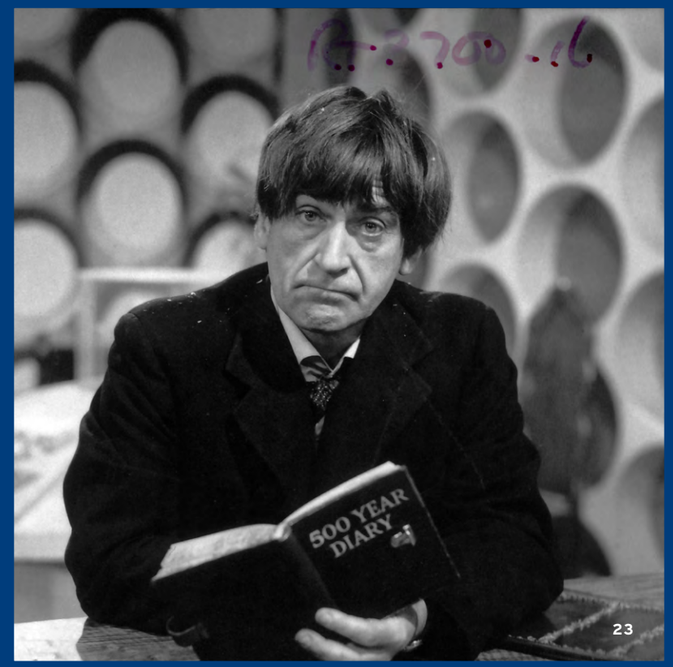
"Telos, September. The Daleks are at last destroyed – or are they? They are such fiendish creations that anything is possible. Victoria is settling down well with Jamie and myself. The horror of her captivity and the tragic end of her father has not embittered her – she is learning to smile again – I think she has a very pretty smile. Jamie is too shy to admit it. We must look after her well.

"Today we landed on Telos... it is strange how familiar it all is... somewhere on this planet lie the remains of the Cybermen – they are supposed to be extinct, but I wonder if they really are? There is so little in life one can take for granted!

"We have met up with an expedition from Earth who are here to excavate the Cybermen.

"I am more than a little suspicious of some of the members of the Expedition – my instincts tell me that terrible danger awaits us!

"I shall have to take great care of my two young companions – Jamie is very brave, but he is apt to be impetuous... as for Victoria, she is as yet unaware of the adventures that overtake me in my travels through Space and Time..."



OUT ON LOCATION

Unseen photos of the *Doctor Who* team taking the show on the road

◀ Frazer Hines (Jamie), Deborah Watling (Victoria) and Patrick Troughton (the Doctor) filming *The Enemy of the World* in November 1967. Littlehampton Beach in Sussex was used to represent Australia for the futuristic thriller, with *RT*'s Don Smith on hand to capture the action

▲ The Tardis crew takes cover, aided by Mary Peach as pilot Astrid Ferrier

▶ Crew members pose with the futuristic hovercraft used for filming

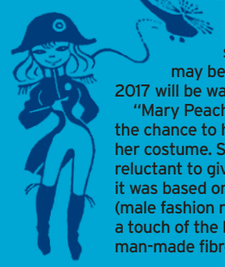
"When I say run..." The Doctor, Victoria and Jamie scarper

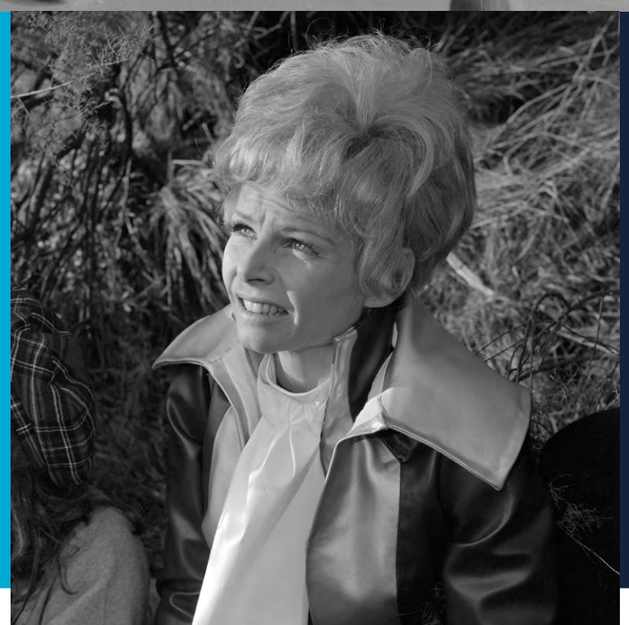
Frazer Hines films a fight scene with actor Simon Cain as henchman Curly

WHO SETS THE FASHION?

Astrid's future-facing costume design was deemed worthy of discussion in *RT*. "Forecasting fashions even a few weeks ahead seems to be a problem fraught with difficulty. But this is nothing to the problem facing the producer of the current *Dr Who* story. There are no monsters, so the clothes people may be wearing in the year 2017 will be watched pretty closely.

"Mary Peach was delighted to have the chance to help in the designing of her costume. She was only slightly reluctant to give secrets away, but said it was based on the Napoleonic era (male fashion rather than female) with a touch of the highwayman. It's all in man-made fibres and looks charming."





▲ Patrick Troughton confers with a Yeti co-star during a trip to Snowdonia for *The Abominable Snowmen* in September 1967. At the time, it was *Doctor Who*'s most ambitious location shoot ever attempted

◀ An audience of local children watches as filming gets under way

THE DAY MY KNEES TURNED BLUE

Frazer Hines, Jamie of *Dr Who*, talks to Gay Search

PUBLISHED **22 FEBRUARY 1968**

Perhaps the most famous pair of knees on television belong to Frazer Hines – Jamie in *Dr Who*. Since December 1966, when Frazer joined the series, he's been wearing the kilt on location on Welsh mountainside and in icy seas – in temperatures below freezing. "I always thought that the phrase 'blue with cold' was a figure of speech," says Frazer, "but filming in Margate the other day my knees did literally turn blue!"

But Frazer is an old trouper – he made his stage debut at the age of seven imitating Maurice Chevalier singing *Louise*. "I hate wearing rough things, and my mum made me a suit for the show that really was scratchy. So to stop my knees rubbing on the material, I walked stiff-legged through the whole number and everyone raved: 'Fancy a little boy of seven being able to do Chevalier's walk so well.' "

Two years later he came to London and enrolled at the Corona Stage School where he was for nine years. His first television appearance was in BBC's *Huntingtower*; after that he was one of the busiest child actors around.

Frazer finds doing *Dr Who* a lot of fun, but gets quite indignant if you call it a children's programme. "It's getting better all the time and I think we ought to be on later in the evening."

Frazer claims that his ambition is to play great romantic heroes complete with doublet and hose and brilliant swordsmanship. But even as he speaks, the smile on his face tells you that it's not quite true.

"I would love to be a comedian," he says. "It's a wonderful feeling, hearing people laugh. I often see bits of *Dr Who* scripts as a sort of Morecambe and Wise double-act. Imagine, me going up to Patrick Troughton, putting my arm around him saying, 'My little short fat hairy friend...' "

▼ Deborah Watling, Frazer Hines and Patrick Troughton on location for *The Enemy of the World*

DOWN TO EARTH

Dr Who is off on his last adventure for a while.

Gay Search recalls his exploits – and looks into the future

PUBLISHED **17 APRIL 1969**

IN THE TWO-AND-A-HALF years since Dr Who, by using one of his more impressive secret formulas, managed to make himself a couple of thousand years younger, he has travelled billions of miles through space and almost as many years through time.

The young version of Dr Who, played of course by Patrick Troughton, had his first taste of adventure in a tussle with the Daleks, an old enemy. His second adventure took him back in time into the 18th century, to the battle of Culloden, where he managed to rescue some defeated Highlanders from the gallows or transportation.

One of these Highlanders – an obstinate lad by the name of Jamie – chose to stay with the Doctor and left with him in the Tardis. "Jamie did become a bit more flexible as time went on," says Frazer Hines, who plays the part.

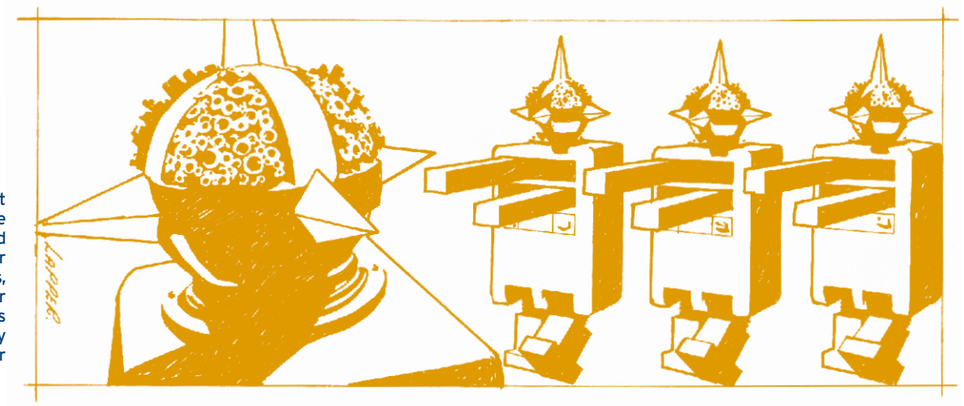
Together they fought off Cybermen and the Macra and again came up against the Daleks. From their evil clutches they rescued Victoria – played by Deborah Watling – daughter of a Victorian scientist, who, after her father was killed, chose to join the crew of the Tardis. In the course of their travels they came up against the Cybermen, the Yeti, the Ice Warriors, but for Victoria the seaweed creature was the last straw – she decided to stay on Earth.

"Poor Victoria did have a terrible time one way and another," says Deborah. "She was always being scared out of her wits, but I enjoyed it enormously." Deborah has found that the outfits she wore in the series were extremely popular, and customers in the boutique she now owns often ask if they can have copies of them!

Zoe (Wendy Padbury), who joined the Doctor and Jamie on their next adventures, was no timid Victorian miss. She was a girl from the future whose brain power sometimes astounded even the Doctor. The three of them have fought the old enemies and, most recently, the Space Pirates. Now they're back on Earth for *The War Games*, their last adventure for the time being.

Dr Who will be back in the New Year in glorious colour without Jamie or Zoe and with a new Doctor. Patrick Troughton and Frazer Hines are both sad that their long relationship is coming to an end. "It's been great fun," Patrick Troughton says, and he adds philosophically:

▲ Deborah Watling as Victoria in 1967



▶ The robot Quarks, one of the second Doctor's later adversaries, on parade for an *RT* listings illustration by Ivan Lapper

"Now I'm going to sit at home again and wait for the telephone to ring."

Frazer Hines says: "It's been marvellous working with Patrick and I've learnt a lot – improved enormously – through watching him. He says I haven't!" One small consolation for Frazer, though, is that he won't have to wear the kilt any more. "It's no joke on a windy day – and have you ever tried riding a horse in one?"

Both Wendy Padbury and Deborah Watling are full of admiration for Patrick Troughton, who is making sure that this Dr Who goes out in a blaze of glory. The final action-packed adventure of the present series is centred on various wars in mankind's history, and the Doctor is captured by his own people, the Time Lords.

Dr Who, in its present form, is ending. No more trips in the Tardis beyond the Milky Way, no more forays into the past of Jacobite rebellions, Viking invasions, the West when it was wild. Of course, the Doctor is not going to be allowed to disappear into limbo, but when he returns early next year, he will be a new kind of person in several respects.

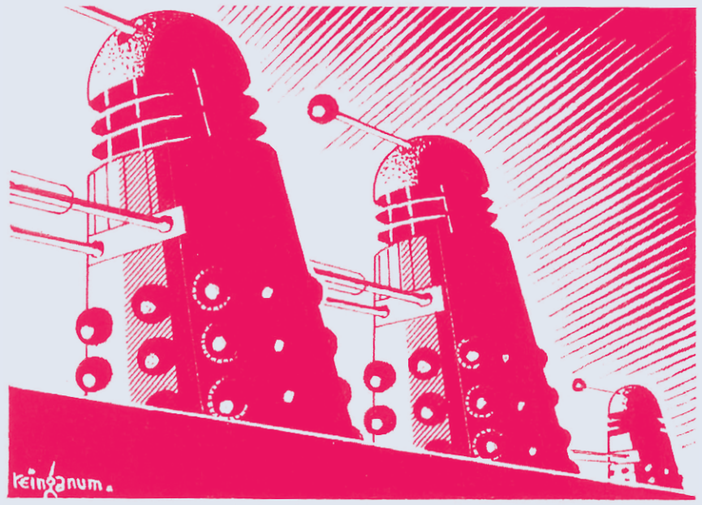
Derrick Sherwin, producer for the series, explains: "Naturally, he'll be as sharp and irascible as ever. But he'll look quite different, for the very good reason that he will be played by a different actor. Furthermore, he'll be rather more Earthbound. His adventuring will be done from our own planet, in a time not many years distant from now, when such things as space stations will be actuality.

"But don't get the idea that he's finished with monsters – he seems to have a natural attraction for them, so no doubt there'll be some nosing around before too long!"

▲ Patrick Troughton as the Doctor, Frazer Hines as Jamie and Wendy Padbury as Zoe rehearsing *The Space Pirates* at Lime Grove Studios in February 1969

WORLDS COLLIDE

Science fiction met espionage when *RT* captured a visit to the set of *The Daleks' Master Plan* by American TV writer-creator Sam Rolfe and his children in December 1965. Rolfe was in the UK having recently launched *The Man from UNCLE*, a slick new US spy series. "Holidaying in London, I have seen quite a few *Dr Who* stories and I think they would go over big in the States," he said. "At the moment we have nothing that has that cliffhanger, tune-in-next-week-and-see-what-happens approach. Going by the reactions of my own children, American kids would love the Daleks."



WHAT THE READERS SAID

From Dalekmania to the landmark first regeneration, *Doctor Who*'s black-and-white years in the *RT* letters pages

1964

DR WHO KNOWS

Since the first episode I have watched BBC-tv's *Dr Who* on Saturdays, with great intensity. I think the series is extremely good and very realistic.

When an idea occurs in my mind that a certain fact is impossible, the schoolteacher Mr Chesterton usually voices it and it is immediately expelled from the mind by Dr Who, who asks: "Why is it not possible?" and gives a credible explanation. The sensible way in which they think out the problems is much better than all the uncontrollable dashing around, getting further and further involved, which so often happens in science fiction.

(Miss) Janet F. Harris
Leeds

BOO TO DR WHO!

May I respectfully suggest that Janet F. Harris needs her head examining? Several members of our form (the sixth) have to watch *Dr Who* with younger brothers and sisters, and all agree that after *Steptoe* it is the funniest programme on television.

The Daleks, which looked like salt and pepper pots with knobs on, and had voices like a bad telephone, were hilarious. "Then-this-is-the-end-of-the-Daleks," at which their rubber suckers sagged, left me in fits of laughter (my friends experienced similar reactions).

There is nothing realistic about this serial. Even the acting is "hammy", and it does not deserve the name of science fiction.

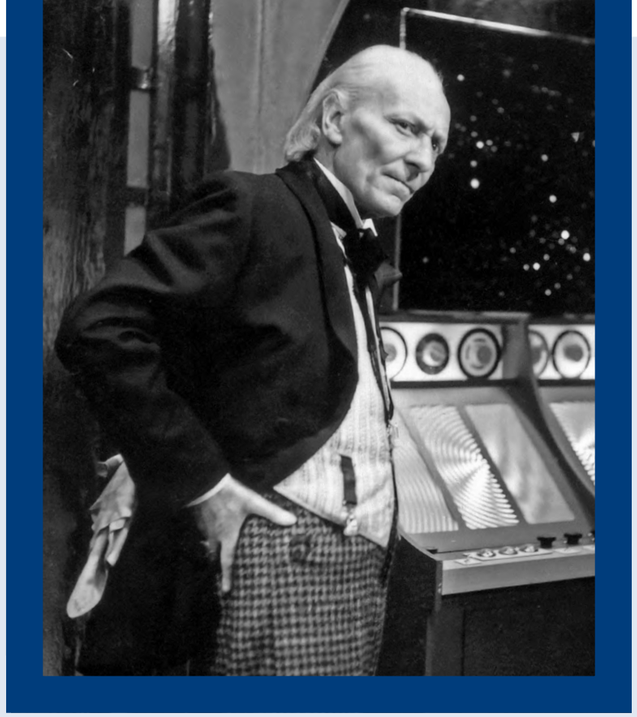
Lillian Roberts
Chorley, Lancs

DR WHO FOR ALL?

May I respectfully suggest that Lillian Roberts needs *her* head examining. My husband, myself, and four children aged 17, 15, 12, and 4½ all thoroughly enjoy *Dr Who*, and think it has, up to now, been a very clever programme.

Jean Glazebrook
Rosudgeon, Cornwall

▲ A Modernist Dalek army by Victor Reinganum for the 1968 repeat of *The Evil of the Daleks*



▲ The much-loved William Hartnell. Upon his departure in 1966, reader A Knox of New Malden spoke for viewers everywhere. "Thank you, William Hartnell, for providing us with three most enjoyable years as the delightful Dr Who."

WHERE IS WHO?

Whatever has happened to Dr Who?
Wherever has he gone?
Has he "landed" on BBC2
Instead of BBC1?
On the 12th September we saw him last,
The Tardis was going strong.
Are he and his friends to remain in the past?
Please tell us it won't be for long.

Pat Goodall
Maldon, Essex

Dr Who will be back on your screen in November. **Editor**

1965

DALEK TERROR

One Saturday afternoon recently I told our three-year-old son for the 10th time that he and his younger brother could not have the television on because I was studying.

He came back shortly after with a figure of rods and wheels from a toy construction set, thrust it under my nose, and said in a voice as much like a Dalek as possible: "We-want-tele-on."

Does the BBC realise that this type of programme gives children a means to scare the old man?

Malcolm J Stewart
Woodley, Cheshire

▶ Daleks and delinquents in a February 1964 listings illustration for *Junior Points of View*

WHOSE WHO?

Recently we have been hearing a great deal about children's views on *Dr Who*. Why not the parents? I was on holiday with my sister at a hotel recently, and as a keen follower of the Doctor (especially when he is on Earth) I went to the television room at 5.40pm.

It was crowded – there was one child, four teenagers, and ten grown-ups. The only one to get up and leave in the middle was the child. All the rest watched intensely – until the News!

(Miss) Alice Englefield
Oxford

It's nice to see the return of BBC1's *Dr Who* series. I think it is a very exciting programme, and I must congratulate the BBC on a most realistic production. I think no other actor can play the part of the old Doctor as brilliantly as William Hartnell does. I watched him with great interest in the last series of *Dr Who* and I am looking forward to the new series immensely.

Aubrey Holmes
Bradford

S-F ON TV

The BBC-tv serial *Dr Who* is beginning to be an institution. At first its triviality made me think it was for five-year-olds and under, but now it seems to be acceptable adult entertainment.

Dr Who tries to be science fiction and yet it would insult the great tradition of BBC Television science-fiction series to call it that. It has not the slightest resemblance to such brilliant imaginative serials as *Andromeda*, *Quatermass* and *The Monsters*.

My objection to *Dr Who* is not that it is tripe. That is self-evident, and I will defend to the death the BBC's right to broadcast tripe. But it seems to me the programme planners regard *Dr Who* as science fiction.

I imagine they consider that *Dr Who* consumes all the time they are willing to devote to science fiction, and this trivial programme prevents any serious science fiction being shown on television.

EC Cole
Birmingham

HORRIBLE DR WHO?

I should like to know what some other mothers think of BBC1's *Dr Who*, because I think it is horrible. I know children can stand a lot these days, but surely they can be given interest and excitement and entertainment which is not horrifying? I like to think that if the planets *are* inhabited, it is by people more advanced than ourselves, not by demons.

(Mrs) JM Shortland
London, SW16

1966

THE REGENERATION GAME

I would like to send my heartiest congratulations to the production team of BBC1's *Dr Who*. Patrick Troughton and the superb character he has created have dragged the programme out of the unfortunate mess it had degenerated into. Given sensible scripts the programme could possibly emerge as one of the real successes of television science fiction. I look forward to the time when *Dr Who* is performed for adults only.

G Howard
Leeds

What have you done to BBC1's *Dr Who*? Of all the stupid nonsense! Why turn a wonderful series into what looked like Coco the Clown?

I think you will find thousands of children will not be watching *Dr Who*, which up to now has been the tops.

(Mrs) Estelle Hawken
Wadebridge, Cornwall

1967

THE FOURTH DIMENSION

As BBC1's *Dr Who* is now approaching its fourth year, I would like to take this opportunity to congratulate all those who have been connected with the series.

Week after week throughout the past four years *Dr Who* has provided excitement and suspense, with some of the episodes providing food for thought as well! Special praise must go to Patrick Troughton who has taken over the part of the Doctor superbly.

I hope *Dr Who* continues for four more years.

M Bach
Chingford

...ICY!

I would like to point out to Dr Who that there have already been four great ice advances and retreats, three of which, to give them their German names, are Guntz, Wurm, and Mindel. This is what my geography mistress states and what I am learning for my O-level. Therefore if Dr Who has to be in the grip of the Second Ice Age, he will have to go back in time – not forward to AD 3000.

(Miss) J Kirkcaldy
Grays

Brian Hayles writes: "The glacial advances known as Guntz, Mindel, Riss, and Wurm were all 'surges' within the overall Ice Age period, also known as Pleistocene or Quaternary."

CYBERMEN AND DALEKS

I am delighted that *Dr Who* has returned to BBC1. I watch it as keenly as any of your younger viewers. My husband declares that I am in my second childhood as I eagerly await each week's episode. I must offer congratulations on the very authentic sets and characters – you can really believe in them. In fact I think I enjoy watching the Cybermen more than the Daleks.

My only criticism of the programme is it isn't long enough.

(Mrs) Ruth Hoult
Newcastle upon Tyne

1969

WHAT, NO TARDIS?

I read with delight that *Dr Who* (BBC1) will be returning next January – only to be horror-struck at the news that he will be Tardis-less! This "move" is supposed to give appeal to adult viewers. I can inform you that a spontaneous "Keep the Tardis" society will arise throughout the country.

(Mr) H Gardner
Salford

Steady on, Mr Gardner – the Tardis will still be around when *Dr Who* returns. As to its role in the new series, well, I'm afraid we must wait and see. **Editor**

▲ Writer Brian Hayles, photographed in 1968

20 FEBRUARY 1964

19 NOVEMBER 1964

11 FEBRUARY 1965

3 NOVEMBER 1966

31 AUGUST 1967

18 JANUARY 1968

RadioTimes